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MCGILL DAILY

it's about his
two right hands

Vol. 54 — No. 50

MONTREAL, FRIDAY, NOVEMBER 27, 1964

3 cents



Berel Rodal and Roger Boucher with Dean McKeon

McKeon lectures

by S. ROBERTSON GAGE

Professor Richard McKeon of the University of Chicago spoke on "Culture and Freedom" last night to the first combined meeting of the McGill and University of Montreal philosophical societies.

Lecturing in French and English, Professor McKeon listed four types of freedom and the cultures related to them. He then traced these combinations and the controversies they caused through several historical periods.

The first combination was freedom as spontaneity in a variety of situations. The resulting culture developed through the regulation and expectation of a variety of circumstances.

(Continued on page 13)

Decentralization discussed

Scott addresses PGSS dinner

by JUDY REBICK

"Canada is not wholly clear in its own mind as to exactly where it is or what it is" claimed Professor Frank Scott in an informal address to the Post-Graduate Society at its Fall dinner held last night in the Faculty Club.

Discussing the Constitution of Canada, Scott, former Dean of the Faculty of Law, described the Fulton-Favreau formula as the last step in decolonization. He condemned as "extremely ill-timed" the formula, which proposes a method by which Canada could amend the British North America Act by her own legislation instead of through the British Parliament.

Scott described the formula, which requires all provinces to approve important amendments as too complicated to be practically possible. He claimed that Canada is in a hurry to pass the Bill to rid herself of the last vestige of colonization before her centennial in 1967. "There is something about a century that compels men to action," he quipped.

After Canada has been decolonized in every respect, he stated, we will still face the problem of neo-colonization. We must achieve a reasonable level of foreign capital.

If there is too much foreign investment our government will risk being influenced by outside

interests. On the other hand, without any, our economic growth would be retarded. Therefore a balance must be achieved.

For the benefit of the many foreign students present, Scott humorously outlined the history of Canadian decolonization. He explained that decolonization took place in such a series of small steps that it is difficult to decide on one "glorious" independence day.

He joked that many have tried to set the independence day on December 10, the date of the Statute of Westminster 1931, but "anyone knows that December 10 is too cold for a holiday."

Describing Canada as being in a state of "mental confusion," Scott congratulated the foreign students on their good fortune in having the opportunity to visit the country at such an interesting stage in its development.

He concluded by saying that the greatest single issue in Canada today is "the future shape of the constitution of Canada in relation to its bilingual nature."

Roscoe Wing opens

"Great care and good taste"

Howard I. Ross, Chancellor of the University, officially opened the Roscoe Wing of Royal Victoria College at a special dinner held in the residence last night.

"The opening of the new building," Chancellor Ross remarked, "involved a nerve-racking race against time, and miraculously the finished work shows great care and unhurried good taste." He considers this a marvelous contribution to the education of women in this country.

The new wing was named after Dr. Muriel V. Roscoe who was present at the dinner. She was the fifth Warden of Royal Victoria College, holding the position from 1940 to 1963, and for 17 years was Chairman of McGill's Botany Department. She related the history of the residence and thanked the Board of Governors for the honour which had been bestowed on her.

Helen C. Reynolds, present Warden of Royal Victoria College, has been intimately connected with the realization of the new wing. She thanked all those who had worked to make it possible.

The new building provides accommodation for an additional 163 women students as well as improved library and communal facilities for all women students. The total cost of the wing, designed by the architectural firm of Bolton, Ellwood and Aimers, is estimated at \$1,700,000.



Georges Monette.

Chancellor Howard I. Ross, discusses the new Roscoe Wing with Muriel Roscoe (centre) for whom it was named, and Janet Golding, President of the RVC House Committee.

Red and White tryouts to begin next Monday

Twenty-seven roles will be contested at the Red and White Revue auditions to be held Monday and Tuesday in the Walter M. Stewart Room of the Union.

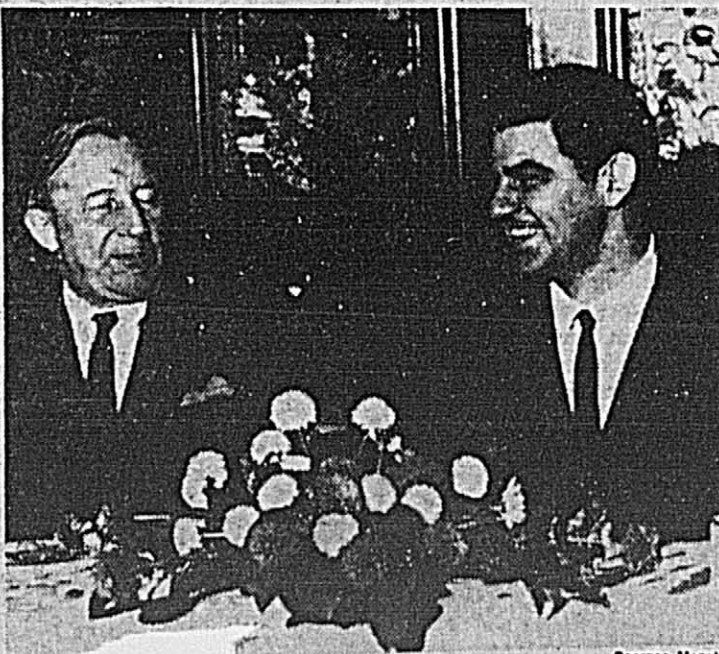
This year's show, written by Steve Kroll, Bob Cooper, and Ed Aronoff, will have three female leads, four male leads, and a

chorus of sixteen, equally divided. In addition, there are four cameo roles to be cast.

Thus far, the first act has been completed although producer Marty Kerner will reveal only that it has a general theme of "foreign aid". More generally, he said that this year's production will be a musically-oriented comedy, generously spiced with both political and social satire. The songs for the first act have also been finished and those for the second act have been sketched out.

Both Blumenstein and Mill who are this year's Revue composers, will be present at the auditions together with Kroll, Cooper, Aronoff, Kerner, and director Wally Burgess who will be flying in from Toronto.

Those who intend to try out for a singing part are requested to go to the Walter Stewart Room on Monday night from 7-10 pm, regardless of alphabetical order. If this is not possible, their attendance at the correct time on Tuesday will assure them of an audition. All other audition times remain the same. All those who audition must do so for all the phases—acting, singing, and dancing.



Georges Monette.

law at McGill, and presently a

Open house parties scheduled for Union

Ed Boulter, President of the Students' Union, discussed in a recent interview the purpose of the upcoming Union open house parties.

Boulter brought out the reasons why the Union is now trying to begin a series of Thank God It's Friday parties. He stressed that one of the main purposes of the Union is "to serve as a social outlet for the students, a sort of fraternity for all McGill students." Boulter said that the first of the T.G.I.F. parties will be held on December 18. He mentioned that this party "will run strictly on a trial basis — if it is successful, more will follow; if not, they will follow anyway."

Boulter said that by students coming to the parties, they would undoubtedly become acquainted with the Union and then might become interested in some of the activities sponsored by the Union.

"It would appear that this might help the Union to become a real UNION, thus solving a problem which plagues similar organizations in 'streetcar colleges' such as McGill. In a school where the largest percentage of students is drawn from the immediate area, people come to the campus only for lectures and then retreat into their own little worlds." He went on to say, "For these people who have no interest in the Union's present activities, a new mode of participation will be offered by the parties."

"Of course, the success of the entire idea depends upon the students themselves," Boulter said. He stressed that "it is their Union, their common social outlet — the campus can only be as lively as the people on it, and if there is no desire to support or participate in its activities, it loses an interesting and vital aspect of a college education."

In reference to the ruling, made a few weeks ago by the I.F.C. that there shall be no more open parties, Boulter said that this was due to "many complaints about fraternities and the way their parties were managed." Boulter added, "It was claimed that they possess no effective means of controlling their parties, thus opening the door to brawls, drunkenness and other such disorderly conduct."

Leacock Building shrouded in mystery

Upper storeys remain closed

by MARTY FREEMAN

Though most of the Leacock Building is scheduled for occupancy this weekend, its upper

levels may remain forever a mystery to McGill students.

Storeys three to nine of the new structure house a multitude of chambers which will soon be at the disposal of the University faculty, but few, if any, classrooms have been provided.

However, several features in the building will be of interest to McGillians who are already familiar with the architecture of the three completed floors.

Symbolically, the third storey serves as a transition point between the 'aesthetic' darkness of the student level and the enlightenment of the upper floors.

This landing, which is at street level on the McTavish Street side, will serve as the public's entrance to the structure, and perhaps, here lies the reason for its murkiness.

Yet from the fourth up, brightness is the watchword, both in lighting and in decor. Even the boiler room over the ninth floor is embellished in cheery shades of orange, green, and yellow. The bare concrete ceilings have been painted a bright white.

Rooms and offices are various sizes and contain a variety of modern furnishings. The top of the building is to hold a large library and bookstacks have already been installed.

On the eighth is an impressive room which could conceivably be used for Board Meetings. In the

centre is a large oval table, encircled by chairs of orange upholstery. Behind these, on either side, are rows of similar seats with black leather coverings.

Administrative staff are still uncertain as to what use many of the rooms will be put to, including the library. Who will enjoy the plush lounges on the third floor? It is also not known whether students will be able to make use of either the McTavish Street entrance or the building's three elevators.

The Leacock Building is naturally not without its minor defects. The keys to the upper levels are presently missing and the doors must be tied shut. In addition, the McTavish entrance can only be locked from the outside, quite an inconvenience to the superintendents.



McGill Players
present
Jean-Paul Sartre's

the flies

Union Ballroom,
690 Sherbrooke W.
Tickets \$1.50 from the Box Office

November 25-28 8:30 pm



exhilarating
elegance
for MEN

JADE EAST



COLOGNE
From
\$4.75



AFTER
SHAVE
From
\$3.75

Discerning men find luxurious pleasure in the subtle masculine scent of Jade East... worlds apart from the ordinary.

Available at leading
Department Stores
and finer Men's
Wear Shops.

MADE IN CANADA

Learn About An Outstanding Career Opportunity

Date : Tuesday, 1st December

Time : 1:00 p.m.

Place : Macdonald Engineering Building,
Room 279

Two marketing executives with Lever Brothers, the world's largest packaged goods company, will conduct an informal talk on professional Marketing Management as a career. All graduates and students in their graduating year are invited to attend.

The purpose of the meeting is to describe to you in detail how Lever Brothers can offer you more and broader business experience and responsibilities in a few years than most other business pursuits provide in a lifetime.

Discussions will cover details of a custom-made training course which will prepare you to actively participate in brand management, co-ordinating those elements that make a consumer product tick — consumer research, technical research and development, packaging, factory production, finance, television, radio and print advertising, all forms of promotion, sales, retail distribution and pricing.

NO INTERVIEWS WILL BE CONDUCTED AT THIS MEETING, (REPRESENTATIVES WILL BE AT MCGILL FOR INTERVIEWS ON 9th DECEMBER).

THIS SUNDAY NIGHT

November 29, 8 PM

at Hillel House, 3460 Stanley Street

DR. JACOB AGUS

of Baltimore, Maryland,
author, "The Meaning of Jewish History",
"Modern Philosophy of Judaism", etc.

will speak on

"NATIONALISM, RELIGION AND THE JEWISH PEOPLE IN THE 20th CENTURY"

All Cordially Invited

Under Auspices of B'nai B'rith Hillel Foundation at McGill University

McGill University

Centre For Developing-Area Studies

The fourth of a series of Centre For Developing-Area Studies seminars will take place today, Friday, November 27 at 4 pm in the Conference Room (downstairs) at 3437 Peel Street.

Mr. Alvin Johnson, Department of Economics and Political Science, McGill, and Mr. Selwyn Ryan, Department of Political Science, York University, will discuss

THE TWO-PARTY SYSTEM AND DEMOCRACY IN THE WEST INDIES

All members of staff and interested graduate students are cordially invited to attend.



The debaters, winners and losers, get together at last night's party at the Deke House. L to R standing, Jim Kemppling, Harry Bloomfield, Danny Trevick, and Gordon Reay. Seated: Ross Lambert and Mark Feifer.

Winning debaters say Beatles to be deplored

by ROBERT CHODOS

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- 5) Only expressions such as "Oh blast", "Beastly", or "Ripping" will be tolerated.
- 6) Tiddles MUST be played from where they lie. Good tiddlying everyone.

ISA gala final

Folkgroups to sing at concert tonight

Elyse Weinberg, former McGill student, presently one of the new breed of rising young Canadian folksingers, will be appearing tonight at 8 at Moyse Hall as one of the highlights of the I.S.A. Folk Festival.

President of the McGill Folk Music Society in 1963, Elyse has sung at the Mariposa Folk Festival, has appeared in several T.V. programs in and around Toronto, and has performed in Montreal, Toronto and the Eastern United States.

Returning home for the concert, Elyse will be performing at the Fifth Amendment for the first week of December. Ticket stubs from tonight's I.S.A. concert entitle the bearer to one-half admission fee at the Fifth Amendment.

"Coachmen" play at Festival shindig

"Allan Rowe and the Coachmen" are the feature attraction at the International Festival Ball tomorrow night.

The Columbia recording stars are a popular band at fraternity dances around campus. The Coachmen will include a variety of international music in their repertoire for the dance. As an added attraction, the International Festival Queen, Sylvia Li, and her princesses will preside at the ball.

The ball, held at Bishop Mountain Hall, will climax the series of events of the ten day International Festival. In keeping with the theme of the festival, ISA officials expect that many of those attending the dance will wear the national dress of their homeland.

A series of door prizes will be offered to ticket holders. Prizes have been donated by several major airlines serving Montreal, for presentation at the Festival programs. Tickets can be obtained at the Union Box office, or at Bishop Mountain Hall. Continuous music will be provided at the semi-formal dance until 1 a.m. and refreshments will be served.

Banquet concludes program tomorrow

The International Festival — 1964 will conclude its multifaceted program tomorrow night at Bishop Mountain Hall with a banquet and gala International Ball. As the climax of the ten-day program the Festival planners have arranged an extensive dinner to be followed by a speaker of international renown.

The banquet speaker is John P. Humphrey. A former professor of international law and Dean of the Law Faculty at McGill, Dr. Humphrey has been a member of the United Nations staff since 1946. In his current post as Director of the United Nations Human Rights Division, he is at the world center of human rights work, and his topic "Two Decades of Human Rights in the United Nations" is closely aligned with the theme of the International Festival "In universal brotherhood we stand".

Since tickets to the banquet include the price of the public reception to be held prior to the dinner, many students, staff and Montrealers are expected to attend the full evening's program, says Festival chairman Doyle. The reception to be held at 6:30 pm in the lobby of Bishop Mountain Hall, will be followed immediately by dinner at 7 pm, the speaker, and the ball.

In attendance at the head table, Deans of the university

Toilet Bowl Prep

The annual touchfootball fiasco between the Daily and the SEC will be staged on Tuesday, December 1, at 1 pm on the Lower Campus, it was announced last night by Daily Director of Athletics Dave McFarlane.

This magnum spectacle, which is merely a warm-up for the even more magnum fold between the same adversaries, is expected to follow the trend set by previous tilts wherein the Daily has always overpowered the hapless politicians.

Molson award puckster MVP's

Through the efforts of the Daily Sports Department, the most valuable Redmen hockey player in each regular season home game will be presented with an award to be known as the Molson Award.

This award is similar to the Molson Award which was donated by Molson's Brewery in 1962 and presented following each Redmen football game to the best lineman and backfielder of the game. Don Rose, of Molson's sales promotions department, was instrumental in the revival of the Award.

The presentation of the Award will be made at one of the fraternity houses with Redmen coach Dave Copp and Daily Sports Editor Dave McFarlane making the selection.

Commuter Passes ready

Bus passes are now available at the Registrar's office. Students are asked to pick them up immediately.

(Cont. page 12)



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Enn Raudsepp Managing Editor

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STAFF FOR THIS ISSUE

So ends a nightmare; thank god for Wenda... New staffer, Elspeth, Anne helped bear the load, ably assisted by Cleto (the midnight scavenger), Marty, Rhona, Gloria, Ellie, Patrick, Marc, and Sandy. Sports — ESH, George and Mac. News desk is fun but the printers is... Despite opinions to the contrary, the paper has come out SPLENDIDLY and GORGEOUSLY... Frustration ends in satisfaction quoth neophyte miss ELLY B....

Difference in kind?

Having just elected to office next year's student leaders at McGill, we might do well to speculate on what form their leadership will take. Will the new S.E.C. follow its predecessor in trying valiantly to close its collective eyes to the problems facing the McGill student body, or will it attempt to analyze those problems and then bring them forcibly to the attention of the mass of students? In short, will we have student "government" or student "leadership"?

At McGill, traditionally, we have had student government; that is, the S.E.C. has seen its role primarily as providing for the "peace, order, and good government" of the student activities on campus. Funds are dispensed, infractions of discipline are punished, and the many organizations are supervised. That is as far as the S.E.C. has cared to go.

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STAFF FOR THIS ISSUE
So ends a nightmare; thank god for Wenda... New staffer, Elspeth, Anne helped bear the load, ably assisted by Cleto (the midnight scavenger), Marty, Rhona, Gloria, Ellie, Patrick, Marc, and Sandy. Sports — ESH, George and Mac. News desk is fun but the printers is... Despite opinions to the contrary, the paper has come out SPLENDIDLY and GORGEOUSLY... Frustration ends in satisfaction quoth neophyte miss ELLY B....

Difference in kind?

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THE UAC GAUNTLET

CUP on sex, liquor, and life

Some years ago, Professor K.M. Wallace of Los Angeles State College wrote a book refuting the common theory that romantic love is the main factor in determining marital happiness.

He preferred the premise that if you establish a couple's compatibility before they meet, they will be more likely to stay in love after they fall in love, and in 1963 Mrs. Gertrude Neiger, a trained social worker, applied that concept in organizing the Scientific Introduction Centre in Toronto.

The object was to provide a clearing-house for personality information to avoid "the complex, nonsensical ritual of mate selection in our society." The old ideas of lonely hearts clubs and marriage brokers were out.

At first, the publicity brought 500 applicants from the curious, the interested and the anxious.

One man wanted to know if people who were separated would be accepted. Asked how long he had been away from his family, he said, "Well, my wife just left me this morning and I've been cooking all day." He was not accepted, but 300 people were, and at present there are 460 men and women registered at the Centre.

How does the system work? A client usually has marriage in mind, but generally he leads a less active social life than most people. For the fee charged, he is given several interviews and personality assessments, the results of which are punched on an IBM card. A computer matches people with similar interests; dates are arranged as often as needed and available and sooner or later there is an audible click — and a marriage.

Mrs. Neiger denies that her mating method is too clinical. She said there have been eight engagements so far, and the couples all reported that during dating all they did was talk. They were even amazed they didn't come to any disagreements.

It seems that a well matched couple tend to forget the commercial part of their meeting. One girl wrote, "I do not desire any further introductions because I'm happy to say that he and I seem to be unscientifically in love."

Mrs. Neiger stresses the importance of eliminating bad dates, and consequently, bad marriages. She criticizes "haphazard" marriages as not settling various issues beforehand, even down to the man's agreeability to go shopping for clothes and food. Thus, in the tests given to the clients, there are some 90 interests listed for checking off, to be sure of maximum compatibility. Allowance is made for shifting interests of young members.

Of course, all is not sweet and smooth. Some women of 30 demand a man of 40 who must be a virgin.

And, some dates don't work out. On his first dating report, a fellow said of the girl:

1. She is a very poor dancer.
2. I had to take her home at 10:30 because she was 'tired'.
3. She jumped out of the car the moment it stopped for reasons I could not determine."

And, an older man wrote half-bitterly about incompatibility on a 'semi-platonic date'. It was a "situation where you kiss a woman goodnight after two months, because you feel she might be insulted if you didn't. When she's gone (in the interests of applied science) you kiss the steering wheel and it feels exactly the same. You are left with two alternative conclusions: either you are getting old, or this woman doesn't send you."

However, some dates that begin badly work out later. Take the case of a 56-year-old man who was very critical, cynical and, at times, obnoxious. He didn't even want to meet the woman who was suggested, but curiosity got the better of him.

She was 48 years old and still living with her parents in a Victorian atmosphere. She actually found it necessary to sneak out to meet him and soon her need for improved guidance was met by his aggressive attitude.

In general, the simple and practical theory behind the operation of the Centre is working out well in practice, as it has in other large cities.

It is worthy of note that Mrs. Neiger herself met her husband under similar but outmoded circumstances. She answered an advertisement placed by the marriage broker. Was there extensive screening and testing before the date was arranged? "Well," admitted Mrs. Neiger, "I told the broker that I wore glasses and could cook."

**marriage
go-round
game**

**booze
'neath the
bench**

Canadian students' attitude towards university liquor regulations is generally one of overt acceptance or "bottle-under-the-table" rebellion, a nation-wide survey showed this month.

The survey indicated most students show utter indifference or contempt for university liquor regulations; regulations are ignored on almost all Canadian campuses; and students usually get away with it.

Disciplinary action by campus or city and provincial police usually occurs only when drinking is accompanied by rowdy and disorderly public behavior, notably at football games. For example, a student's court at the University of Western Ontario recently fined four students \$50 each for "conduct unbecoming students" and illegal drinking at a football game between the McGill Redmen and the Western Mustangs.

Queen's University reported liquor regulations have been strongly enforced on campus after a bottle was thrown from the football stadium injuring a passer-by on the street last year.

But, in most cases, campus police and university authorities turn a blind eye to breaches of university liquor rules.

A probe of disciplinary problems associated with university liquor regulations, the survey asked the editors of campus newspapers to assess student attitudes toward regulations, enforcement by campus police, fraternity practices toward provincial and campus liquor regulations, and police attitudes toward provincial regulations.

A majority of universities reported a total ban on liquor on campus but only one of the dry universities, Sir George Williams, said rules were fully accepted and respected. Of the others, three blamed enforced teetotaling on religious tradition.

"The university was started by a lot of Presbyterians who had queer ideas about drink and the other good things of life," chided the University of Manitoba. Acadia University and McMaster University concurred, suggesting Baptist abstention had a hand in banning liquor on campus.

Some universities reported liquor regulations are strictly enforced and students are at least careful to obey in the open.

The University of Western Ontario reported students "wouldn't bring a bottle with them" to university functions, but frequently drink beforehand. Liquor is sold to students, frequently minors, at off-campus dances at Newfoundland's Memorial University.

The University of Alberta reported students bow to university regulations but often snub their noses at provincial liquor laws.

On the other hand, at the University of Guelph, liquor regulations are reportedly disregarded. Bottles are openly

brandished at football games, although theoretically the penalty for drinking on campus is expulsion.

Three universities said drinks are permitted in designated locations on campus, or at official off-campus university functions. At Bishop's University, where students are allowed a "quiet drink" in residence rooms, and at Carleton University, where alcohol is allowed in residence and in the official student lounge, few problems concerning liquor were reported.

At McGill University, where liquor is banned on campus but allowed at university functions in the off-campus Students' Union, student drinking is apparently no problem.

Of all the universities in the survey, only the University of Waterloo reported no campus liquor regulations. Provincial regulations, however, are strictly enforced. Student drinking on campus is treated as a responsibility of the provincial and campus police.

The survey showed that while city and provincial police strictly enforce provincial liquor laws, most campus police act only when pushed or when offences cannot be ignored.

The minimum drinking age is 21 in all provinces except Quebec. Two Ottawa universities said many students crossed the river from Ottawa to Hull, Quebec, to obtain liquor. In all provinces, liquor is allowed in place of residence or licensed establishments.

Fraternities often avoid bowing to university and provincial regulations, the survey showed.

"The fratman's attitudes to liquor are much like the engineer's—largely vocal and not very mature," said the University of Manitoba, adding that periodic police raids on off-campus fraternities are often followed by charges under provincial law.

The University of British Columbia said though fraternities serve alcohol to minors they "do not get in trouble with the RCMP if they restrict drinking to the fraternity house."

"Some fraternity members drink a great deal, but fraternities here are in so precarious a position that no campus and few provincial regulations are broken," observed Newfoundland's Memorial University.

At McGill University, fraternity "rush-ing" is dry, but parties at which alcohol is served are held at private homes. Fraternity open houses were recently banned on campus, but tickets are now readily available for "closed parties" at which liquor is available.

In spite of reported dissatisfaction with campus liquor regulations, the survey showed students are making little effort to change existing rules.

Some university newspapers are forbidden by provincial law or university regulations to accept liquor advertisements.

Queen's University and the University of British Columbia both reported attempts to get a pub on campus. "We'll never get a pub but everybody drinks both on and off campus anyway," said UBC. No liquor license is granted within five miles of the university.

"There are two hotels with pubs within easy reach, so it is simpler to leave the campus than to make fuss about the lack of facilities," said the University of Manitoba. "Few day students go near the campus after hours. The administration would prefer a dry commuter university to a damp university community."

Bob Forrest
The Varsity

Canadian University Press

Join the Daily

Get more out of life

Did I hear you say school was getting you down? Nothing to do but study? And you have already

Panel debates world problem

An International Panel Discussion will be held tonight debating the conflict between the concept of an international brotherhood and discrimination around the world. Dean Maxwell Cohen of the faculty of Law, will act as chairman of the discussion at 7 pm in H-26.

Other panelists: Dr. John P. Humphrey, Director of the Human Rights Division of the United Nations; Mr. P. K. Roy, first secretary of the Indian High Commission in Canada; Dr. Peter Gutkind, specialist in African affairs and visiting Assistant Professor of Anthropology at

reviewed each course fourteen times? What to do with all that spare time?

Well, if you can write clearly with either hand and have reasonably mastered the English language, a group of your fellow students has supplied the answer.

Join the Daily. Here is a paper that, in the performance of its day to day responsibilities, provides students with all the benefits of a Playboy's Penthouse, any men's or women's fraternity, the most scholarly institution on campus, and even the wildest TGIF party.

For all this and more, drop around to the Daily office any Monday to Thursday afternoon and speak to one of us. We'll help your particular problem, and maybe even teach you a thing or two about journalism and stuff.

McGill; and Dr. Jacob Friend, Associate Professor of Anthropology at McGill.



The real Jean Baggs now steps forward

When the Daily makes a mistake, usually once is enough; however, this time we really goofed. This is the real Jean Baggs, recently elected as Women's Union Resident Member-at-Large.

The picture which the Daily has run so persistently in the past few days is actually that of Maria Remerowski. We apologize.

Miss or Mr.: that is the question

Sex mix-up in History

Mr. Elly Alboim and Mr. Anacleto Pellegrini are two Daily staffers. More importantly, they are men. Less importantly, according to the History Department. For willy-nilly, during their Moyse Hall History 100 lectures, which are divided into women at the front and men at the back, Mr. Elly Alboim and Mr. Anacleto Pellegrini are right up there, proudly in the front.

This error is carried over into their conferences. Three times a week Mr. Elly Alboim and Mr. Anacleto Pellegrini attend an all-women's conference, with its

inevitable concomitant of ooh's and aah's.

Not only that: Mr. Elly Alboim and Mr. Anacleto Pellegrini intimate that they are being distracted; because of their presence, they feel that their lady-students' vee-necks are more vee, their kness more knee. To the confusion and uneasiness of Mr. Elly Alboim and Mr. Anacleto Pellegrini.

Meanwhile, the tragic miscarriage of justice goes on.

Pity poor Mr. Elly Alboim and Mr. Anacleto Pellegrini.

Some people don't know when they're well off.



2055 Peel Street
Ritz Carlton Hotel

For your future inquire about an

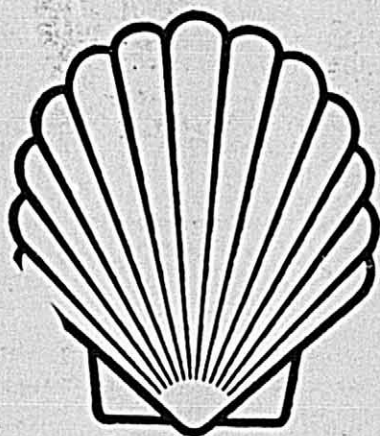
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No. 11

Sartre's *Flies*: An Ambitious Attempt

The Players' Club production of *The Flies* is an ambitious attempt that is kept on the ground by patchy performances. Producer Richard Graham wisely confines himself to a somewhat narrow interpretation of Sartre's controversial and many-faceted play, making the right choice between quality and quantity.

"Il faut que l'homme soit engagé", Sartre writes again and again. Never mind to what — as long as man has a purpose and can avoid the terrible uncommitted position of "salaud" he is worthy of humanity.

The Flies is the story of Orestes' quest for "engagement" (obligation in the English translation). But Orestes finds that the end of the play, his final commitment, is just the beginning. It is only now that he has begun to live (rather than exist), and only now can he participate in the life others have been living for years.

by Susan Altschul

Miss Altschul was last year's Editor of *Panorama*. A graduate of McGill, she is presently studying for her Bachelor of Journalism at Carleton University, and is the Daily's official Ottawa correspondent.

In the play all this is symbolized by the flies, the outward manifestation of remorse, which swarm around Orestes only after he realizes that his action is not the "acte gratuit" he so fervently imagined it to be. Up to this point Orestes has been a shallow, empty individual. With the acceptance of commitment he becomes more than most ordinary mortals, but shatters forever the comfortable, unquestioning existence one can lead by surrendering one's will to others.

The moment Orestes realizes he is free he becomes a threat to the human order of Aegistheus and the divine order of Jupiter. The king he can overcome, but the god's will is not thwarted so easily. In making the decision that proves his liberty, Orestes condemns himself to the life of an outcast, forever pursued by the remorse and penitence that he denied his sister.

This is the main theme of the play, which was also a thinly-disguised vehicle for Sartre's anti-

Nazi feelings in 1942. The political aspect has, quite justifiably, been submerged in the Players' Club production, to put the emphasis on moral struggle and visual effect.

And the play does lend itself to visual effects. Electra in her white dress surrounded by shabby mourners, the fantastic, horrible fly-headed furies, Jupiter's iridescent robes — the production made full use of these.

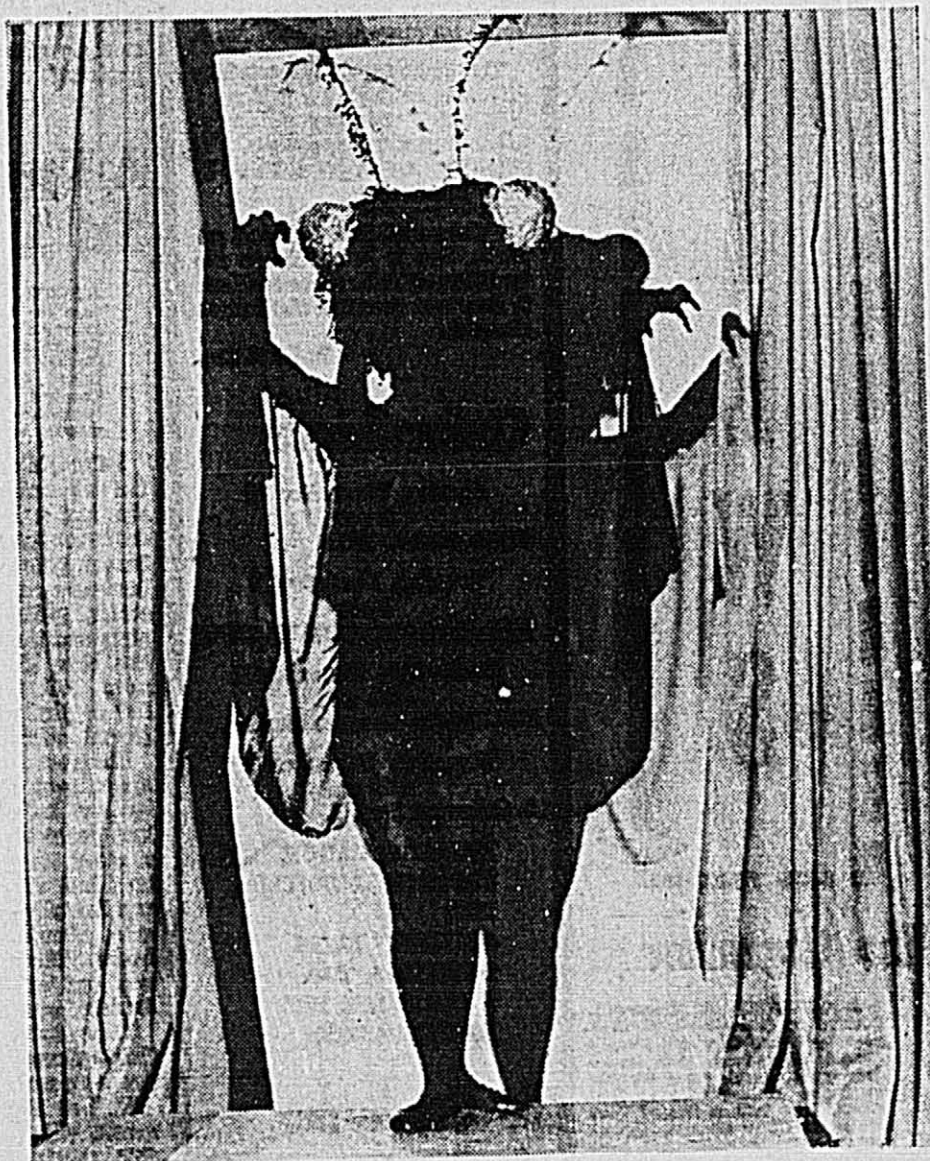
The acting in this production appeared to be on many different levels. There is the deadpan, pseudo-sophisticated style which usually fails to come off. It failed here. There is the passionate old-guard, engagé-type acting, more suited to Sartre and more effective here. And there is the full-steam power-house effect, which Aegistheus, Jupiter and the high priest handled well, and the groups (Furies, villagers) exaggerated too much.

In view of this, individual performances varied considerably. Gordon Thompson got off to a somewhat wooden start, but came alive in the scenes with Electra, and managed a credible portrayal of Orestes' progress from "salaud" to "engagé".

The role of Electra poses the same problems as Shakespeare's Juliet. Any actress of the same physical age as the heroine does not have the maturity that the role requires. Susanne Dales unfortunately gave the impression, most of the time, of an impertinent schoolgirl seeing how much she can get away with. Only when she was more natural, (for instance in the first conversation with Orestes), did she appear convincing.

Both these two and the tutor (Fred Gault) interpreted their roles with far too much snark, and when all three got on the stage together it was unbearable.

In contrast, Christine Reynolds and Robert Buckland gave very good performances as Clytemnestra and



Shown in a suitably threatening pose is First Fury Liz Reid, one of the *Flies*.

Aegistheus. Jim Bradford's Jupiter was impeccable. The contrast in the scene between him and the king, showing the god's lively features opposite the ravaged, careworn face of Aegistheus, was particularly effective.

I found the costumes somewhat anachronistic, as was a statue of Michelangelo's David in the temple of Apollo. The covered-in arena is a good idea (detracts admirably from the too-familiar ballroom walls), but the lights and wires above are worse to look at than the ceiling of Place des Arts.

The production, as a whole is engrossing. It kept my attention for the whole three hours, which is a rare event. Climaxes were most efficiently reached and sustained, but the blocking was unimaginative. When a lot of people appeared on the stage the scene tended to fall into geometric patterns, distracting from the action.

I'm still not sure about the furies — are the fly costumes appropriate? The effect is tremendous, but one concentrates so much on the flies (how do they breathe?) that some

of the dialogue is lost. And the dialogue at this point is important.

The last three or four moments make the most impressive ending I have seen in a long time.

If the acting levels were more consistent, and group utterances did not drown out individual speeches, this production would be admirable.

production
directed by Richard Graham

associate producers

Helena FREI
Richard GRAHAM

stage manager
assistant stage manager
technical director
lighting and sound

Murray LEITER
Rod SYMINGTON
Elaine REED
David WILSON

set design
costume design
wardrobe mistress
makeup
house manager
assistant to the director
properties
prompter
publicity and programmes

Chris HASLAM
Brett MAXWELL
Richard GRAHAM
Gisela GRAHAM
Diane DE BLOIS
Anne BEATTS
Joan PATTON
Gisela GRAHAM
Doris WILLOUGHBY
Anne COWANS
Wenda McNEVIN

cast of characters
(in order of appearance)

Orestes
his tutor
an idiot
Jupiter
an old woman
Electra
Clytemnestra
Aegistheus
the high priest
the women
the men
the servants
the furies

Gordon THOMSON
Fred GAULT
Bruce MACKAY
Jim BRADFORD
Martha BORGSMANN
Susanne DALES
Christine REYNOLDS
Robert BUCKLAND
Steve ABRAHAM
Pamela TODDS, Jill FRAYNE,
Juliet RUSSELL, Sylvia HAKKUK,
Bruce MACKAY, Peter WHITZMAN,
Martin KEVAN, Steve SCHECTER
Robert SINGER, Peter WHITZMAN
Elizabeth REID and
Anne BEATTS, Mary BENNETT,
Jenny CLARK, Nora CORBET

REVIEWS

The Organizer

THE ORGANIZER (I Compagni). Directed by Mario Monicelli; produced by Franco Cristaldi. Starring Marcello Mastroianni, with Renato Salvatore as Raoul, Annie Girardot as Niobe, Bernard Blier as Martinelli, Folco Lulli as Bernard Blier, Elvira Tonelli as Cesarina, Gabriella Giorgelli as Adèle, and François de Perier as Maestro di Meo. Now showing at the Cinéma Place Ville Marie.

Films on political subjects have inherent weaknesses. Inevitably, they reflect the political prejudices of their directors.

These ideological alignments too often result in stereotyped plot and characterization.

Monicelli's *I Compagni* ("The Organizer") is a refreshing exception to this rule. The leftist director has realistically and unsentimentally portrayed the development of the labour movement in nineteenth century Italy.

The film takes as its starting point the subsistence conditions of the labourers of a textile plant in Torino. Working from dawn to dusk under conditions without the most elementary safety precautions, they have not attained the proletarian consciousness which would allow them to better their lot.

An industrial accident is the element which sets off the conflict. Meeting clandestinely, the workers timidly decide to go to work one hour late as a protest. They are not yet cognizant of the power of their potential unity.

At this point the protagonist referred to in the English title enters. An intellectual and professional provocateur, he has fled across the country from the Genovese police. He encourages the workers to undertake the illegal step of strike.

The walkout, of course, fails. The power of the bourgeoisie is too strong. But this, as the professor points out is not the point. Unsuccessful strikes are

necessary, for the proletariat grows stronger with each strike.

A plot of this genre is prone to create political stereotypes: the sweating workers, the top-hatted capitalist, the myopic, black-hatted agitator. To some extent the film succumbs to these temptations.

However, within the broad limits of the stereotype, Monicelli molds characters with true depth. The figure of the professor, brilliantly played by Marcello Mastroianni, is especially well-drawn, from the moment he clambers down from the caboose he jumped on in Genova.

The photography is especially effective, achieving a grainy effect which produces an appropriately grainy impression. The subtitles are conspicuous by their bluntness.

I Compagni is a political polemic. Yet it is solidly in the tradition of Italian neo-realism: it does not sacrifice the human element.

P. Noël Roy.

Cinémathèque

Monday, November 30
8 pm
VIVA VILLA, MGM

Tuesday, December 1
8 pm
THE ASPHALT JUNGLE, MGM

Wednesday, December 2
6:30 pm
FALBALAS, Jacques Becker.

Thursday, December 3
6:30 pm
J. Grierson: Part. I.

RAINBOW DANCE, 1935
INDUSTRIAL BRITAIN, 1933
CHILDREN FROM OVERSEAS, 1940
GUILTY MEN, 1945
DRIFTERS, 1929

Le Gendarme de St. Tropez

LE GENDARME DE ST. TROPEZ. Directed by Jean Girault. Starring Louis de Funès, with Genevieve Grad, Michèle Galabru, Fernand Sardoux, Madeleine Delavare, Danièle Gauchet, Maria Pacome, Claude Pieplu. Now showing at Le Pajisien.

From the title of this film, one might anticipate a French version of *Muscle Beach Party*. That it was, or at least an interpolation between that and an updated *Keystone Cops* epic. I have successfully resisted the temptation to compare it with *A Hard Day's Night* by the Beatles.

The film is adamantly unpretentious, and as such deserves an adamantly unpretentious review. If you are in the mood, or are bombed out of your mind, you will find it easy to identify with the bombastic hero, Louis de Funès, as the gendarme de Saint-Tropez.

The film follows lightheartedly the trials and tribulations of the gendarme after being transferred to "Saint-Tropez" from a small and consequently hick town, where even the village poacher drowns him out at choir. The gendarme brings to his new post a consciousness of the dignity and high purpose of the Gendarmerie National, plus a determination to rise to further heights.

He eventually succeeds, though his path is strewn with nudists, international thieves, and his own luscious daughter. He revitalizes and re-organizes the lethargic Saint-Tropez

gendarmérie into an efficient fighting unit. That's about the entire plot, but in between there are three wild car rides, at least one abduction, four cases of mistaken identity, not to mention one triumphal parade through the streets of St. Tropez.

In short, it's pure escapism, even if it has all been done before.

The classic line in the film, and its philosophical apex, come when the gendarme, having finally got the goods, so to speak, on a battalion of nudist bathers, strides triumphantly into their midst to demand, "Vos papiers!"

Charles Shannon.

A House Is Not A Home

A HOUSE IS NOT A HOME. Adapted from the best-selling biography of Polly Adler. Produced by Clarence Greene, directed by Russell Rouse, starring Shelley Winters, Robert Taylor, César Romero, Broderick Crawford, Ralph Teeger, Micky Shaughnessy, and Kaye Ballard. Now showing at the Loews.

Polly Adler is a madam — but no ordinary madam this, she has a heart of gold, and costumes by Edith Head. She's bosom pals with intellectuals, businessmen, mayors, police chiefs, police sergeants, gangsters and the Superintendent of the New York Sewer Department. All this is remarkable for a girl who never had a formal education.

She rose from humble beginnings, sent alone from Russia by her father. She saved up her pennies while working in a sweat shop with Kaye Ballard but at an early age she was brutally raped by the foreman, Handsome Bernie. Here began Polly's fall from grace and out of her uncle's good Jewish home.

Poor naive Polly got into the business quite by accident, she took money.

Half of Hollywood is in this movie, either as guest-star, co-star, special guest, special co-star or extra. Polly's girls are handpicked for their charm, grace, good manners, beauty and special talent. But they are miserable.

Prostitute no. I is a junkie, Prostitute no. II is a potential suicide, Prostitute no. III is emotionally weak, Prostitute no. IV is a philosopher. They are desolate. Come New Year's Eve, they're alone — with only each other for company.

Polly has a boyfriend but he's a trumpet player. He must never learn the truth, it would kill him. When Polly finally tells him the sordid facts he throws a tantrum. Later he asks her to marry him, but this is never to be, Polly is a dedicated worker.

If nothing else, this movie will probably do a great deal to curb prostitution, after all who wants to go around saying things like— "We don't know enough about life to be sad about death". — "I've been going through hell". — "I will never have a home". — "Can't we just be good friends?" — "You're born, you die" and "Sex is a common denomination for all strata of society".

There is one really powerful line in the movie. The suicidal strumpet stands on the parapet and when she jumps, Polly screams — very touching.

The movie has a subtly interwoven subplot of which Lucky Luciano (Cesar Romero) is the hero — he's really such a fine man — but he's been maligned and lied about so much. It was all a big frame.

Shelley Winters has found her acting niche — she makes a

great madam. She is sincere, honest and moving and she can walk like Theda Bara. The rest of the cast is marvelous too. The prostitutes look like Miss America runners-up and the customers look like the British House of Lords.

When you leave this movie you will have tears in your eyes. You've paid \$1.50 to see it.

Klara Horne.

I'd Rather Be Rich

I'D RATHER BE RICH. A Ross Hunter production, starring Robert Goulet, Sandra Dee, Andy Williams, Maurice Chevalier, Charlie Ruggles, and Hermione Gingold. Now showing at the Capitol.

The film sets about to attract the television viewer out to see a movie. The bait offered is a couple of handsome bachelors chasing a pretty young thing through a completely predictable plot.

The one advantage this form of commercialism has over the other films that come out of Hollywood is that it is inoffensive. Once you are in the theatre, if you can detach the intellectual corner of your brain, you will be entertained and often amused. With a pretty girl by your side chances are you won't notice Chevalier is a monotonous ham or that the whole show is nothing but the story you guessed drawn out and repeated a few times until all the difficulties are resolved.

I'd Rather be Rich begins when Cinthy summons fiancé Warren from across the ocean to the deathbed of her millionaire grandfather. Warren is delayed and she recruits Paul in his place. Next day Warren arrives. Old DuLaine recovers, tells no one, and secretly finds out about the switch. He is convinced that Cinthy should marry Paul, because he "knocked her shoes off" when he kissed her. Pretending to be dying he connives to get her to drop Warren.

Assuming you aren't a T.V. watcher or an avid Hollywood fan, you may even be prepared to admit you enjoyed the picture (in parts). Reasons for this would be that your ego was boosted when you guessed the plot, lines of dialogue, or laughed at a slapstick scene.

I feel that a hollow picture like this one, seen once or twice a year, has a purgative effect. It helps you to forget a scene you couldn't understand from the film last week at the Elysée, or the symbolism of *Viridiana*.

Mike Podlone.

The Silence

THE SILENCE. An Ingmar Bergman film, now showing at the Empire Repertory Theatre. With Gunnar Lindblom and Ingrid Thulin.

The Silence is indeed silent. One wonders if Bergman chose the title, then created a film to mean what it says.

The Swedish genius usually puts his audience inside the minds and guts of his characters. It's always a traumatic experience. In this particular film it is a silent trauma; and almost more than an experience.

Firstly, the small boy around whom Bergman builds his story seems to be merely a suspended pair of eyes and a mind which see all — silently.

Secondly, we exist behind those eyes during a train journey between two unidentified places; and we stop in a town which remains likewise unnamed — anonymity symbolizes silence.

Thirdly, the two adult people with him, his mother and aunt, don't speak; whatever communication exists between them, and it is overpowering at times, is unsaid. The boy's choice — to which one of the women should he give his love — is also never concluded.

Fourthly, his mother's search through the town for sex is a silent journey; significantly, the man she singles out merely nods his acceptance; significantly, their love-making is spared conversation for they don't speak the same language; significantly, the sex act takes place in a church — the silent of silent places.

Fifthly, the aunt's masturbation scene is, by definition, carried out without dialogue.

And on and on. The sparse scenes that do break the silence are exceptionally loud. They include the rumbling of an army tank in the still of the night; one sister's raucous laughter of derision smashing the silent thoughts of the other sister; a night club act of screaming, sweating midgets.

But it is more than obvious that these accentuate those other scenes without words, conclusions or action.

Silence, Bergman plainly says, is all-powerful. The Silence proves it.

Ursula Lingies.

Film Society

THE SEVENTH SEAL. An Ingmar Bergman film, produced by Svensk Filmindustri, with Gunnar Björnstrand as the Squire, Bengt Eröt as Dea h, Nils Poppe as Jof, Max von Sydow as the Knight, Bibi Andersson as Mia, International Series; this film will be shown in the PSCA at 6:30 and 9 pm tonight and tomorrow night, with a 2:30 pm showing on Saturday afternoon.

When watching almost any Bergman film, I get extremely annoyed. As life, death and infinity flash by on the screen I can hear myself mumbling this is great, this is fantastic. I have the vague feeling that Bergman is following a formula but if this is true, it is a formula that works for me. He is constantly pressing on the spots that hurt.

I like his films because they seem to be directed at me and my problems. As I am pulled from emotion to emotion, I get the feeling that I am being cheated — the conscious, almost machinating artist is breathing down my back.

The Seventh Seal is a revelation, both in its authentic strangeness and in the new light it throws on its director. With this film one can discard previous reservations. Bergman is a craftsman with real vision for whom film-making is and can be nothing less than a personal catharsis.

The Seventh Seal is an ambitious film, its theme being God, man and the universe. It asks timeless questions about the reasons for our living, and the outcome of our dying. Though Bergman's main images are drawn from medieval sources, they have been appropriated to make the film more clear and relevant to our age.

One immediate example, is the horror of the black plague, the impact of which on medieval society is readily relatable to the contemporary nuclear confrontation.

The film not only relates the viewer to his environment, but also serves to draw one within the film, in total isolation from all else. Death, the knight, the sea shore, dusk, create a setting from which one cannot possibly withdraw. The world of the film is whole and complete so that at its end, one feels that one has had an intensely true and moving experience.

R.B.



Ann Golden, who will appear next Monday with the McGill Chamber Orchestra, seen in a concert performance of *The Bishop of Brindisi* with the Montreal Symphony Orchestra under Alexander Brott.

Ann Golden: Graduate Makes Good

From Eskimo princess to Italian nun: a contralto's career. In McGill's *My Fur Lady*, (1957) Ann Golden was the former; the latter in Menotti's *Bishop of Brindisi* with the MSO, last week. Next Monday, a straighter role: the cycle brings her to Redpath Hall with the McGill Chamber Orchestra and Alexander Brott.

Exposition

Musical talent. Piano (10 years). The Faculty of Music at McGill. Did she plan to sing opera, oratorio, lieder?

"Everything. But in opera the only parts for contralto are maids and old women. I hope someone writes some good dramatic parts. I like to combine acting and singing." Her acting successes include *Red & White Revue* and the lead in *Playboy of the Western World* at McGill. Is acting important in opera?

"I abhor non-acting singers. Mr. Brott gave me excellent help with characterization with the Menotti work at the Place des Arts. I have tremendous respect for him; he's far more intellectual than many conductors I've worked with. This is the fourth time we've worked together in the last month, by coincidence."

After McGill? Taught music. Local radio recitals. Wayne Riddell's Choir (five years) and George Little's Bach Choir (trip to Japan). Choral singing important?

"I've learned from it but the voice has to develop on its own to acquire its own personality. It's really better to rest or practice alone."

Development

Talent plus timing: Ottawa Music Festival winner. Judge Axel Schiotz introduced her to Boston: Boston Arts & Worcester Festivals, Symphony Hall concerts.

Montreal: Women's clubs; oratorios; local & network radio recitals; Elgar Choir; Britten's *Noah's Flood* with School Board. Landed contralto role in Place des Arts opening opera *Lucia* with Sutherland... union hassle... cancelled. But Mehta's

recommendation got her Canada Council grant: studied at Juilliard.

Back in Montreal: Recitals; C.B.C.'s Distinguished Artists series, MSO concert and now "young artist" in McGill's distinguished 25th Anniversary series.

Consequently? "I'm not starving; I can afford to refuse offers. And although I originally had no set schedule, I'm now plotting my career."

Recapitulation

Plans? "To sing better and better. I'll study more, do more recitals, and of course a singer always needs coaching. I'm a real perfectionist; I will never be completely satisfied with my singing. I want to be able to do Lieder, French, Spanish songs — everything."

Monday night is just another step. J.D.F.

last week at the fifth

"I'm a little foggy right now" began Tom Rush last Thursday at the Fifth Amendment. He explained that he had just finished thirty straight hours of editing his new record for Electra.

To compensate for his admittedly weak voice that night, he regaled the audience with stories concerning, among other things, Arkansas currency and Maori warriors. He also spoke the lyrics to many of his songs in a soft, hard-to-hear voice that may have been the result of a poor amplifying system, more than anything else.

But he was still good. His songs were mainly in the white blues tradition, with a few humorous and "stupid" songs thrown in. His comments were funny; he can tell a story well. But it would have been prefe-

Enter Laughing: Exit, Pursued By A Bear

EXIT, PURSUED BY A BEAR: An original Canadian play by James Hassinger, produced by Garry Waters, directed by Walter Massey, sets designed by William D. King, lighting by Mike Wheatley, costumes by Daphne Stanford. With the following cast:
White, and Tom Beau, our hero L. Mykytiuk
Black, and The Magistrate R. Jarymowycz
Ancient Grace, a Washerwoman Margo Dunn
Four Soldiers, Spirits Robert Cartier, Peter Cooke, Dennis Lucas, Marc Paradis
Naocléon Bonaparte E. Sullivan
Josephine, and the Girl with no name J. Vincelli
Miss Cramp, a schoolteacher L. MacIntyre
Dick and Jane M. Lichacz, I. Morgan
Master of Hounds D. Ferguson
The Garbage Men M. Lesiak, P. Pare

My first reaction to James Hassinger's second play, *Exit Pursued by a Bear*, in three acts, is that he has read John Arden. The play is not at all derivative; the style is just barely similar; but their uses of theatre and the stage are uncannily the same.

As foreword to *The Workhouse Donkey*, Arden wrote:

...if what we laughingly call "vital theatre" is ever to live up to its name, some casual conception must eventually be arrived at... the theatre must be catholic. But it will never be catholic if we do not grant pride of place to the old essential attributes of Dionysus: noise, disorder, drunkenness, lasciviousness, nudity, generosity, corruption, fertility, and ease.

Mr. Hassinger's play fulfills all these, although the nudity is disappointingly modified, and the drunkenness was perhaps only the writer's catalyst in some of the writing: The play is wild, the imagination fanciful and the style admirably incoherent.

A catalogue of the apparently disparate elements, some of them characters: A gauze stage, a suit of armor, a small suggested office, a wandering sun and an errant clock, lots of circus tent ropes, or ship-rigging reaching gothically upwards; Tom Beau, the hero,

MAN; Ancient Grace, a washerwoman, a foul old mother earth, Tom's mother; Napoleon, before and after, emperor of Europe, father of Tom; four soldiers and grotesque futile war; a Miss Cramp schoolteacher and grotesque futile education; two garbagemen and a master of the hounds; The Magistrate, an organization man devil-of-sorts, who is also "Black", a bear, to Tom's "White", a bird.

In the core of the play these characters enact the Life of Man. One layer above this there is some sort of chaotic organization of the Universe, and one layer above that is a vaudevillian, theatrical explanation of the whole thing, the play, Life, as a Big Send-up.

The play is economically constructed; the scenes, or sketches, adeptly written. The language and images, free and glorious.

The faults: Not that there is too much in the play; it is vital and intriguing, from the overabundance of conceit and wit. But to try to grasp the cosmos in one play and to describe the whole thing may be overreaching. It lacks some selectivity.

Walter Massey has done a masterful job of direction, keeping the play moving where the script tends to be disjointed, keeping the pace going when the cast lacks the facility to carry it. And a fundamentally imaginative use of the stage, platforms, ramps, orchestra pit, and the audience.

And Mr. Massey again draws polished performances out of many of his cast: Lubonyr Mykytiuk the hero rarely leaves the stage and gives a sustained, varied characterization; Roman Jarymowycz is a comedy find as the Magistrate, perfect timing; Margo Dunn as Ancient Grace frequently hits her comic potential, if disappointing in the interims; of the others I particularly liked Linda MacIntyre's Miss Cramp — not consistent, but occasional peaks of revue caricature that rival Peter Sellers' sadistic granny.

All these attributes far outweigh the faults, not having to bear in mind very much at all that this is a university show.

The play itself? Not a masterpiece. But with enough of James Hassinger's inspiration to make it far more than just promising. A rare occasion in Montreal.

Until Saturday.

J.D.F.

Pinafore Never (Hardly Ever)

H.M.S. PINAFORE, produced by Tyrone Guthrie from the original music and libretto by Sir W.S. Gilbert and Sir A.S. Sullivan, with Stephanie Augustine, William Greene, Michael Bates, Graham Laver, Irene Byatt, Howard Mawson, and the Stratford Festival Company. Presented by the Touring Theatre, Inc. At the Place des Arts last week.

(to a familiar folk tune by Sir Arthur Sullivan)

Sir Tyrone Guthrie once did Pinafore

H.M.S. by S. and G.

(Sull. & Gil.; G. & S.) — and as you might guess

'Twas a lively bit of surgery

He threw in wild bits

While the cast clung by their wits

And went reeling on-stage in twos;

And though the D'Oyly-Carte

Didn't think it very smart

It never got bad reviews.

What, never? ... No, never! ...

What, never? ... Hardly ever!

Hardly ever got bad reviews... So...

Give three cheers and one cheer more

For Sir Tyrone Guthrie's super-Pinafore.

So give three cheers and one cheer more

For Tyrone Guthrie's Pinafore.

This Stratford G. & S. was such a great success

That it was heard on radio.

'Twas next seen on T.V. and then it crossed the sea

To the place where river Thames does flow.

Now it's come to Montreal

And while the Place des A's not small

The show looks slightly dull and cheap;

But the staging's still the same

And while the cast's a bit lame...

I never, never fell asleep.

What, never? Never. Never? Hardly ever, etc...

(Refrain) So give two cheers and one cheer more, etc...

Yes a goodly few of the cast are new,

With originals two in tow:

Mawson glares his "Dead-Eye" at the Buttercup by Byatt

And together they steal the show.

The Others are so-so,

The pacing's somewhat slow —

Not quite enough spice for me;

True, these tours are tough;

Yes, the music's good enough,

And they never, never, sing off-key.

What, Never? No. Sure? Well... etc.

(Refrain) So give one cheer and...

oh, forget it,

J.D.F.

literary contest

A reminder: The Daily announces the perpetuation of one of McGill's oldest literary traditions, the annual Daily Literary Contest. The winning entries in either category of prose and poetry, will be awarded book tokens as prizes and will appear in the Daily's Christmas Literary Issue, December 16. First prize in either category will be worth \$15; Second and Third prizes, \$10 and \$5 respectively.

Contest rules are as follows:

1. Only McGill students are eligible.
2. All entries must be typed double-spaced on one side of the paper only.
3. No student shall win more than one prize in either category.
4. Prose entries shall not exceed 2000 words.
5. Entries must not have been previously published, other than in the Daily.
6. All entries must be placed in a plain envelope addressed to Literary Contest, McGill Daily and may be left with John in the Union Tuckshop, or submitted to the Daily office.
7. All entries become the property of the McGill Daily and may be published (in the Daily) at any time without further permission.

The Daily wishes to thank the following for making prizes for the contest possible, by means of their generous donations: Classic Books Inc. — First Prize, Prose; The Mansfield Book Mart — Second Prize, Prose; Poole's Bookstore — Third Prize, Prose; The McGill Bookstore — First, Second, and Third Prizes, Poetry.

Judges will be announced at a later date.

Giuseppe di Stefano — Superb Interpretation

GIUSEPPE DI STEFANO, Italian tenor, in a concert at Place des Arts last night, presented a programme of Bellini, Berlioz, Lalo, Massenet, Tosti, selected Italian and Spanish folk songs, and Puccini's "Nessun Dorme" from the opera "Turandot".

Giuseppe di Stefano, appearing at the Place des Arts on Thursday night, received a tremendous ovation, and an unheard-of encore in the intermission; the audience, aware that it does not get an opportunity to listen to a first-class Italian tenor too frequently, made known their appreciation with almost incessant applause.

The programme opened with two songs in bel canto by Bellini — the first was rather rushed and uneven, but the second introduced the exquisitely resonant timbre of di Stefano's voice.

Berlioz' "L'Absence", from his suite of songs entitled "Nuits d'été", is a poignant and lovely thing, as individual in conception and execution as it is free from all hint of search for deliberate effect, and di Stefano made this his pièce de résistance, with flawless intonation and superb feeling.

An aria from "Le Roi d'Ys" by Lalo gave him an opportunity to display his dramatic and operatic technique. His was an emotional performance, and beautifully stressed by a perfect glissando. "O Souverain" from Massenet's opera "Le Cid" is a very tiresome and rather formal song from a (probably) very tiresome opera, but di Stefano did justice to a rhythmic and superficially attractive melody.

The three Sicilian folksongs were beautiful little miniatures, nicely interpreted, demonstrating a real feeling for di Stefano's own folk music. Two songs by Tosti, a "drawing room" composer to Queen Victoria, followed.

"Granadas", a fiery Spanish folksong, is one of the songs without which the tenor repertoire would be incomplete, and di Stefano gave us some superb voice control and incredible vocal acrobatics.

To conclude his programme, Puccini's "Nessun Dorme" from "Turandot" was selected and this provided an excellently-phrased and moving climax to the recital of a tenor who will achieve greater fame.

Robin Alder.

Juilliard Quartet — Precision and Style

THE JUILLIARD STRING QUARTET. In a concert for the S.G.W.U. Music and Drama Series, November 20. Robert Mann, Isidore Cohen: violins; Raphael Hilmyer: viola. Claus Adams: cello. Quartet in G, K. 387 Mozart Quartet No. 3 (1927) Bartok Quartet in A min. Op. 51 No. 2 Brahms

In this concert, the Juilliard Quartet asserted beyond doubt their stature as one of the world's foremost.

The Mozart quartet is unusually introverted. It was composed at the height of his mastery and dedicated to no less than Haydn, the premier composer of the time.

In full realization of its inward nature, the members of the quartet avoided a too sunny performance and even allowed a little romanticism to creep in. The finale, a rare Mozartean fugue, flowed smoothly and seemed incredibly alive. The lush, mellow tone of the group pervaded the piece.

The third quartet, the most intellectually demanding of the set of six, was definitely the highlight of the programme. The tone of this quartet is almost surrealistic — Bartok seems to be striving towards communication with the self rather than his audience.

Here, they also had an opportunity for displaying their infinite variety of tonal colouring, adding to the stunning power and pathos of the work.

The second half of the programme was devoted to the

Pete Seeger:

True knight upon the road

The existential void took a severe drubbing at the Place des Arts on Sunday evening when Pete Seeger, replete with guitar and banjo, weighed in with his particular brand of humanist optimism and reminded 3,000 jaded Montrealers that there are good things happening if you can spare the time to look up from your Campus.

A shattering lyric on Hiroshima had the audience mute with a kind of dazed sorrow; following up with an anthology for all ages, Seeger built a delightfully anarchic word picture composed, he claimed, by a 4-year old in the bathtub. "Guantanamo" written by Cuba's national poet, Jose Marti, was received enthusiastically, and the inevitable "We Shall Overcome" was tempered somewhat by Seeger's timely reminder that we shall do nothing of the sort unless first of all we understand the relevance of the verse which says, "We Are Not Afraid".

His recent trip around the world has obviously overjoyed him; he has learned lots of new songs, has even been allowed on television, and his experiences appear to have strengthened his irrepressible belief in the dignity of labour and the future of man.

He holds, of course, something of an advantage over others in the folk-field in that apart from his musical knowledge and technical expertise, his public and personal life give him a right to his material.

His is the "song of a man who has come through" and with Lawrence and the saints he shares a congenital inability to sell out.

For newcomers, a good introduction is Folkways "Sing Out With Pete" (FA 2455), "Pete Seeger at Carnegie Hall" (FA 2412) or "The Rainbow

Quest" (FA 2454). For others, don't be afraid: next time you feel the Horsemen of the anti-Apocalypse are tapping your phone, turn Seeger up on the record player and let them have it right in the old ear-hole. At least you may frighten the horses.

P. D. M.

Tiger and the Typists At Les Saltimbanques

LE TIGRE ET LES DACTYLOS (The Tiger and the Typists). Two plays by Murray Schisgal, at Les Saltimbanques. Sets and costumes by Guy Rajotte, lighting by Gilles Breaud, Sound Effects by Marc Chartier, programmes and posters by Gilles Lalonde, produced by Rodrigue Mathieu and Pierre Paradis, directed by Rodrigue Mathieu. With the following casts:

The Typists	
Paul	Jean-Claude Guichard
Sylvia	Wilma Ghezzi
The Tiger	
Gloria	Charlotte Jones
Ben	Marc Chartier

The two productions at Les Saltimbanques are as uneven as the plays themselves. Murray Schisgal is a playwright who is new to almost everyone here: he is American, now lives in Paris and has been at various times a Marine, a Jazz musician, a law student and even an English Professor (in that order) and now concentrates exclusively on playwrighting: his new play, *Luv*, has just opened on Broadway and seems headed, from all accounts, to success.

Judging by *The Tiger* there is indeed a considerable talent at work there: this is a screamingly funny satire on the absurdist theatre, rebels (so-called) and the middle-class women that they kidnap on dark nights. One roared at the satiric lines of clichéish non-conformist thinking.

Marc Chartier and Charlotte Jones were entirely successful in recreating the brilliant life and contour of two characters who have nothing of the two-dimensionality that one has come to expect of the heroes, such as they are, of avant-gar-

de theatre. It was very obvious that performers and crew enjoyed producing the play as much as the audience enjoyed watching it. The result was unquestionably good theatre.

The same can unfortunately not be said of *The Typists*, a long and very often boring play redeemed only by Schisgal's mastery of character and a few very clever lines. My guess is that this is an earlier work. Its development was very reminiscent of the periodic structure of Wilder's *Skin Of Our Teeth* and the effect equally soporific for the same reasons: one knew what to expect.

It was also rather badly served by an undistinguished performance from Wilma Ghezzi and Jean-Claude Guichard: she failed to put across the old-maidish quality of her heroine, without which the latter was somewhat incomprehensible; and he, whom one had seen before in the same theatre's production of Genet's *Death-watch*, displayed the very same faults that were noticeable then.

By no means untalented, he seems afraid to get into the skin of the part that he is playing, and the result is the uncomfortable feeling of watching an actor pull the strings that he thinks will make him look real.

Keep an eye on Schisgal. He is not going to remain little-known for much longer.

Mark Blandford



Bengt Eröt as Death in the eery opening sequence from Bergman's film, "The Seventh Seal".

MENTAL HEALTH SERVICE

The mind you save may be your own

A university student is a complex creature. He is above average in intelligence, physically mature; yet at the same time he is going through one of the foremost periods of intellectual and mental growth of his life.

The process of developing and maturing into a young adult is confusing and difficult, especially in today's society of academic and social pressures. As a result, today's students are beset with innumerable problems of adjustment, family pressures, choice of career, academic competition, dependence and

by **BONNIE STERN**

Women's Editor

independence — in sort, the bewilderment and confusion that confronts every young person trying to understand himself and the world in which he lives.

It is with this in mind that the Student Mental Health Institute of McGill University was established a little over two years ago. Its location:

517 Pine Avenue West, Second Floor; its purpose: to help an ever increasing number of McGill students with their emotional and adjustment problems.

The first college mental health service was founded at West Point Military Academy over forty years ago. Yale was next in 1928 and centres were subsequently established at most of the prominent American universities.

UNIQUE INSTITUTION

McGill's Mental Health Service is modelled after the one at Harvard, and is the only fully-developed formal institution of its kind in Canada — although almost every large Canadian university has made available to its students some form of psychiatric service.

McGill's Service commenced operation in 1960 and a pilot study was carried on for two years in the Faculty of Medi-

cine. The experience was gratifying; both the Faculty and students approved the idea. The service was subsequently expanded and is now available to all fully-registered students, including graduates, at no cost.

Its staff includes three full-time and one part-time psychiatrist, and two full-time psychologists. Plans for further expansion and increased accessibility are currently being formulated.

EMPHASIS ON PREVENTION

Dr. John Lohrenz, psychiatrist-in-charge of the Clinic, has explained the purpose of the Service: "Seeing a psychiatrist does not necessarily imply that a person is mentally ill. Our emphasis is on health, not disease. The majority of problems of our patients are consistent with the stresses and strains of their age group. Although the Service does supply qualified medical care for students with severe emotional difficulties, its primary function is prevention — catching upsets in their critical early stages, thus preventing subsequent troubles in later years."

As for treatment: "We believe in psychotherapy — the power of the word." Dr. Lohrenz stated, "We don't talk. We listen. What we try to do is to help the student understand better what is going on within himself and the reasons for it. This is done so that he may be in a better position to cope with and adjust to his own affairs."

Should other medical treatment be necessary, however, it is provided in the form of medication, counselling, family guidance, or temporary hospitalization.

CONFIDENTIAL TREATMENT

Complete confidentiality is a first consideration. "A college psychiatrist has a responsibility to his university and its students. Everything that takes place between a student and his psychiatrist does so

on a strictly confidential basis. In no way whatsoever does the fact that a student is seeing a member of our staff have any bearing on any other aspect of his academic life."

More than half of the students who consult the Service do so on their own. A good number present themselves on the advice of a doctor, professor, or friend. The Service is open five days a week, from 9 am to 5 pm. "Emergencies do however, arise, and they are treated as such, as in any branch of the medical profession."

ADVANTAGE OF SERVICE

Anyone desiring to take advantage of the Service may visit the office, or phone VI. 4-6311, Local 525, for an appointment.



W-64

"And this guy that keeps following me, doc... He has no outwardly visible ears!!!"

A NEW LOOK AT MORALS

will be the subject of an address by

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INTRAMURAL TOURNAMENTS

Squash — starts Wednesday, December 2, 6 pm.
Please check the draw in the Squash Room.

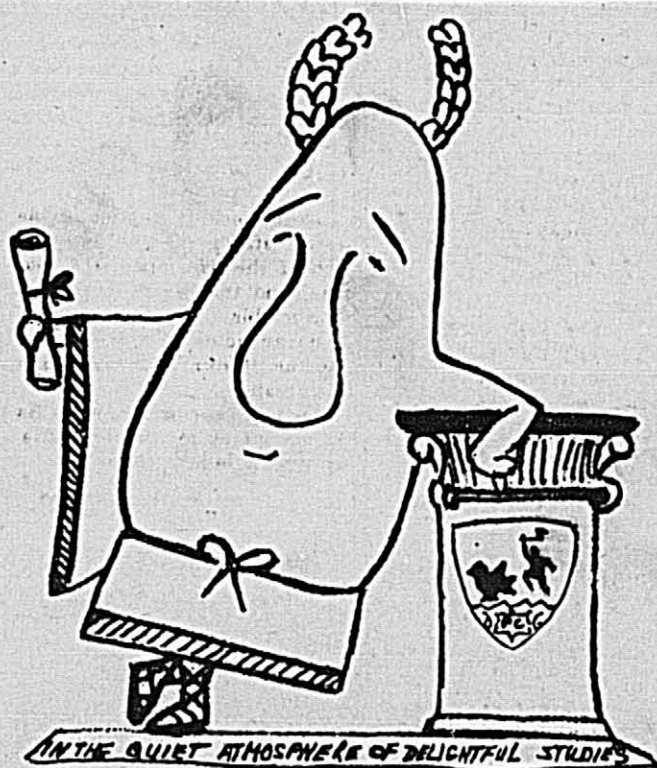
Badminton — starts Tuesday, December 1, 7 pm,
East Gym.

Table Tennis — starts Monday, November 30, 1 pm
B.F.W. Room of the Gym.

Watch this space,
Super Fratman
has demanded equal time.



THE
MACDONALD
LASSIE



"A colossal thing happened to me on the way to the Forum the other day. I roamed into a 'museum' near the University. They had a neat little restaurant called the Empire Grillroom, with Barbarian music filling the air, giving it a rather ethnic flavour. The food was even fit for a king, —er, Emperor. Since it is a Union Restaurant, they don't have the gall to charge high prices. Don't be Idle, and try the Union Grillroom before March. Remember their motto: Grandescunt aucta cibo!"

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Quebec Liberal Youth Federation to hold convention

Premier Jean Lesage and Resources Minister René Lévesque will address the Quebec Young Liberal Federation Convention November 27, 28, and 29 at the Hilton Hotel in Dorval.

Tonight the convention will deal with the reports from the Executive.

On Saturday, the day begins at 10 am with a discussion on the constitution and resolutions, followed at 12:30 pm with lunch and a speech by René Lévesque. At 2 pm there will be a discussion on the resolutions, to end with adjournment at 5:30. The evening will close at 9 pm with a dance.

On Sunday, the discussion on resolutions will be resumed at 10 am, to be followed by elections. In the evening, at 6 pm, the convention will end with a banquet to be addressed by Premier Jean Lesage.

Clifford Post, President of the McGill Liberal Club was elected Vice-President of the Quebec Student Liberal Federation on November 20. He replaces Michael Miller.

The Quebec Student Liberal Federation will be submitting a Special Report to the Prime Minister. Compiled by the new Vice-President, rumour has it that the report calls for major revision of Bill 67, an Act concerning discrimination.

Athlone Fellowship interviews

The Athlone Fellowships Selection Board will visit McGill today and Monday to interview engineers applying for fellowships. Forty-one Canadians will be selected this year for two years' training in industrial establishments or universities in Britain under the Athlone Scheme.

Begun by the British Government in 1951, the Scheme has thus far awarded some 500 fellowships, which cover travel costs, living expenses, and academic fees. The recipients must return after their term to Canada to continue their careers.



ALAN ROSS

ISA finale...

(continued from page 3)
will be joined by members of the Montreal Consular corps, representatives from other schools, and ISA and Festival executives. Doyle claimed that "The success which has accompanied the activities of the Festival during its first eight days has led the student officials to believe that there will be a capacity turnout for both the banquet and the concluding ball."

Tickets for the Banquet are available at the Students' Union box office, and may be obtained at the door. The price of admission is \$3.50 per person for the banquet. Tickets to the ball are \$3.00 per couple.

Neutral Schools erratum

The open meeting for students interested in the formation of neutral or non-confessional schools in Quebec will be held today at 1 pm in the Union Workshop. All students are invited to participate and join in the discussion.

today

FILM SOCIETY: International series; Ingmar Bergman's "The Seventh Seal" at 8:30 and 9 pm in P.S.C.A.

SCM: Yellow door coffee house, 9 pm. Poetry reading by Ronald Hallis and Tony Mawson. 25 cents. Admission and free coffee.

PSYCHOLOGY CLUB: Movie, "Breakdown" at 1 pm in E204.

RIFLE AND PISTOL CLUB: Meeting tonight in gym. at 7 pm. Last day for Intramural tournament for Nov. Skeet shooting outfit will be planned for Sunday.

DEUTSCHE STUDENTENKREIS: All participating in Sing-song and fashion show meet at 8 pm in Arts basement.

TELEVISION STAFF: Compulsory meeting at 1:30 pm in Radio McGill office.

NEUTRAL SCHOOLS: Open meeting at 1 pm in Workshop.

HISTORY AND PHILOSOPHY OF SCIENCE SOCIETY: Lecture at 5 pm. Dr. Richard McKeon speaks on "The Philosophic presuppositions of scientific inquiry: The Concept of Space" in Rm. 104 of Chemistry building.

ISA FESTIVAL: Exhibits in Union, 11 am - 2 pm and 4-8 pm. Film in H132, at 1 pm. Panel discussion on "International Brotherhood" at 7 pm in H219. International fashion parade and

folk song festival at 8 pm in Moyse Hall.

RUSSIAN DEPT. AND FACULTY OF MUSIC: Combined concert and lecture by Prof. Nicholson on "Russia and the West in the 19th. century" at 8:30 pm, in Redpath Hall. Soprano; Svetlana Rajewski with John Newmark on the piano.

NEWMAN CLUB: Mass at 5:15 pm will begin with advent ceremony.

DANCE: Commemorating "Happy November 27th" and featuring The Hounds. 8:30 pm at Douglas Hall, 3851 University St.

Saturday

HILLEL: Bowling party at Sunset Lanes, 4950 de la Savane, 7:30 pm, followed by an evening of French Canadian folk music with guest trio at 10 pm. Transportation from Sunset to Hillel will be arranged.

M.O.C.: Truck leaving Roddick gates at 10 am for weekend at house in Shawbridge.

ISA FESTIVAL: International Banquet with guest speaker Dr. J. P. Humphrey at Bishop Mountain Hall, 7 pm. Admission \$3.50 per person. Ball at 9 pm, \$3.00 per couple, semi-formal dress.

Sunday

HILLEL: Lecture forum at 8 pm on "Religion, nationalism and the Jewish people in the 20th century". All welcome.

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Freedom and McKeon...

(Continued from page 1)

Another pair was freedom as self-development; the realization of one's potentialities. And, the subsequent culture was one of institutions which have moulded men. McKeon mentioned John Dewey as an advocate of this system.

These two combinations related to freedom as "doing as you please". The second two are concerned with freedom as "doing as you should".

The third couple was a freedom of self-perfection and a culture composed of a system of values. Plato and Spinoza were cited with this concept.

Freedom as self-determination and culture as a structure in which natural actions could take place, completed the list.

McKeon went on to discuss the controversies which these various pairs had caused in the history of human thought. He stressed that while there was alteration in application, the content of the theses remained the same.

The Romans faced the problem of accepting or rejecting the Ancients and the Moderns", McKeon said.

With the advent of the Christian Age there was the question the ideals of Greek society. "We really have here the battle of of the validity of classical culture in this new light. McKeon spoke of an "encyclopedia" resulting from this period, which appeared in medieval education as the trivium and the quadrivium.

The middle ages produced the idea of the liberal arts. These included disciplines "that permitted a man to act with reason," said McKeon.

In the Renaissance the liberal arts were re-examined and the stress was moved from skills to the subject matter itself. Thinkers of this time considered ancient ideas too abstract. McKeon related this opinion to the recent belief that intellectual activity has become fragmented.

McKeon's term, encyclopedia, in its modern context means "general education—a cycle of training".

McKeon posed what he thought were three problems which face man today in relation to freedom and culture. These problems concern a culture of the "new" arts, a culture for the individual late in life and a culture for the community.

Britain's Great Train Robbery

The biggest cash robbery in history has now been followed by the Great Jail Break! Meet the brain behind the whole episode . . . Douglas Goody, whose taste runs to dark green Jaguars . . . one of the men who knows where six million missing dollars are stashed! Read the story in December Reader's Digest . . . one of 35 articles of lasting interest.

Hoopsters to face Macdonald today

by BERNIE STERN

The Basketball Redmen will be out to make it two wins in a row in CIBL action tonight when they face the Macdonald College Aggies on the Lakeshore campus. Game time is 7 p.m.

Headlining the Redshirts will be veterans George Lengvari, Gerry Kelly and Bruce Randle as well as rookies Mike Aneckstein and Gerry Young.

Conclusion to MCWA

Conference deemed success

One hundred delegates, from forty-five Canadian and American universities, participated in the Eighth Annual McGill Conference on World Affairs. The great majority of the delegates were engaged in specialized work relating to the subject of the Conference, while ten were faculty members from the Departments of Political Science of universities as far away as Dallas, Texas, Seattle, and Washington.

This year a larger number of guest speakers were invited than has previously been the custom: six gave full length addresses, while three more participated in a panel discussion.

The speeches ranged from Professor Melman's attack on Americans' high level of military

expenditure to Professor Sohn's proposals for world peace. Other speakers were the Honourable Paul Martin and Professor Leontief.

The sponsors of MCWA ex-

pressed disappointment at the turn-out of the general public and of students. This seemed to be due to the English Department production and the International Festival running concurrently with MCWA.

The conference leaders were of the opinion that the level of the individual papers presented was superior to that of those last year.

The Provincial Government, the City of Montreal, and the Montreal Star held a banquet, a vin d'honneur, and a reception respectively in honour of the delegates.

Recreational skating

Attention is drawn to the fact that the Winter Stadium will be open at the following times for recreational skating:

- After all evening OQAA hockey games until 11:30 pm.
- Monday evenings, 8:30 to 10:30 pm.

Entrance is free for all McGill students with Identity Cards.

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An Address By

REV. E. ARMSTRONG

SUPT. MONTREAL CITY MISSION

St. Andrew's Sunday Fireside

101 Cote St. Antoine Road

Westmount — WE 3-2994

SUNDAY, NOVEMBER 29, 7 PM

McGill Students Welcome



OH, NOT AGAIN It is hoped that scenes like these will not be witnessed by the hoards of screaming hockey fans at tomorrow evening's OQAA league opener at the Winter Stadium with the defending champion U of T Blues. Incidentally, several members of the Redmen band will be making a lot of noise at the game.

Star studded Varsity faces Redmen tonight

by DON MACFARLANE

Sporting the strongest scoring punch in the OQAA, the best reputation, and hopefully the most cockiness, the University of Toronto Varsity Blues hockey team invades the Winter Arena to play the McGill Redmen at 8 pm tomorrow night.

Last year the Blues, OQAA champions, placed six players on the first two all star teams. While only two of these all-stars are returning, some able replacements have been found.

Last season, Hank Monteith, a rookie, placed second in OQAA scoring and joined his brother Steve, third-high scorer, on the all-star team. It was Steve's third appearance on the all-star team in three years of league play.

Ward Passi, out most of last year with injuries, is hoping to regain the all-star standing he had two seasons ago as a rookie.

Grant Moore, a rookie for the Blues, was the captain of the Toronto Marlboros last year. The Marlies were the best Senior "A" team in Canada last year, and three players from that team

are now looking right at home in the NHL.

Coach Sol Kane has decided to move Moore from forward to defence thus losing a scorer of great promise since Moore scored 100 points for the Marlies last season; but he is gaining a big 200 pound defence man with probably as much "hockey sense" as anyone in the league.

The move of Moore back to defence indicates Toronto's big problem this season. Last year Toronto had three of the four top defence men in the league but all three are gone. Having only two defence men with varsity experience, neither of them standouts, Kane decided to give up some goals in exchange for a solid defender.

The weakest position on this year's edition of the Varsity Blues is goalie Doug Dunning

who has never faced anything like OQAA competition.

Toronto has developed a scoring machine of great power and Dave Copp, McGill coach, has developed the only game strategy which can hope to break the machine. From the opening whistle, the Redmen must skate hard. They will try to keep the Blues bottled up in their own end where they can take advantage of an inexperienced defence and goalie. This strategy will attempt to keep all of Toronto's big scoring guns out of range.

Toronto is definitely the team to beat this year with many potential all-stars. To win or tie, (as they did twice against Toronto last year) McGill must get great strategy and good playing from every man and even then they will need a couple of good breaks.

A Sport's Editorial

by Sheldon Price

For the first time I would like to drop the Scribe mask and write as the Intramural Sports Editor of the McGill Daily. To tell you the truth, it will be a difficult task, as the Scribe personality has attempted to envelop this writer and we truly hope that it has not succeeded.

The reason for the seriousness of this column is the shocking and total unwarrantedness of a situation that has arisen in the Intramural situation at McGill. To those that register for an activity and do fulfill their obligation, for it is an obligation, and come out for the events, this editorial is not for them. Yes, once again the bugbear of defaults has come to the fore and has stricken the Fall Intramural Programme with great force, particularly in the Volleyball and Floor Hockey Leagues.

Two examples shall suffice our purpose. On Tuesday and Wednesday, 5 matches were scheduled to be played in Volleyball. On Tuesday, the Grads defaulted their game while on Wednesday, 2 out of the 3 matches were won by defaults. However, you may state that this is just a rare occasion. If this were only true... a team like the L.Y.C. in Volleyball submitted an entry with a considerable list of names. Yet in both their encounters, they did not field a full team. In Floor Hockey, 6 tilts were scheduled for Wednesday night — two teams, the Educators and Med IV, did not show up and the Nils and Med III, were declared victors. In Ice Hockey, Dent defaulted their game to the Engineers.

RULES

According to the McGill Handbook in the section under the Intramurals entitled **Rules and Regulations**, number 9 it is stated: "A team defaulting one game during regular league play is not eligible for playoffs..." Under this rule good teams like the People and the Grads in Volleyball and the Polymorphs and the Educators in Floor Hockey have just kissed their Championship aspirations down the drain.

More important than this, however, is the enormous difficulties their apathy create. Picture for a moment, a team composed of 10 players in Floor Hockey. Each man has to sacrifice a minimum of two hours to play Floor Hockey on Wednesday night. They plan their strategy and all the intricacies that comprise good keen competition. They come down to the Gym and lo and behold, their opponents have decided not to venture down for the match. What a useless waste of valuable hours that could be utilized in studying...

POSTPONE

Why don't teams that know they will not be able to field a team for an event, phone up the Gym and ask for a postponement in their tilt. In this matter, their opponents can be informed of this. Surely, this is the least one can do.

Therefore, I am urging the Athletics Department and especially the S.I.R.C. to investigate the present situation of the alarming growth of defaulted matches this year. The only League that has escaped this nemesis has been the Basketball League and to you, gentlemen, I extend my heartiest congratulations. Whether your team wins or loses, at least you come and participate in the events which is more than can be said of your confreres in the other Leagues.

Incidentally, the defaulters have accomplished one good thing in their actions: they have greatly eased the Scribe's Playoff predictions this season and more important, have simplified the complexities that inevitably result around playoff-time...

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Don't forget CORONET your photographer

RIDES WANTED

WANTED: RIDE to Toronto or London and back, Friday, November 27, Sunday, November 29. Phone N. Johnson, Redpath Library.

LOST

LOST, STOLEN OR STRAYED: One green, imitation-suede coat. Lost Thursday, 19th, Ballroom. Phone Martin Kevin, Molson Hall, No. 520. Reward.

DESPERATE STUDENT requests return of encased reading spectacles left in Room 210-A or 230-A, Friday 20th. Arts Janitor receive same.

TO LET

STUDENT TO LIVE IN WESTMOUNT HOME, 629 Belmont Ave.; Own room; adjoining bath to share with children only. Mrs. Lindsay, HU. 6-9091.

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MISCELLANEOUS

ORIENTAL BAZAAR by Islamic Society, November 29 at 3 pm, 7105 LaSalle Blvd., Y.M.C.A., Verdun. Indian delicacies, Oriental handicraft.

"BREAKDOWN" — Film shown by the Psychology Club, 1 pm in Room E-204; shows history of a schizophrenic breakdown and subsequent recovery.

ACHTUNG! Comen to der biggish Dance at McConnell Hall 8:30 pm, November 28. Bringin ein Date and enjoyen yourself.

INTERNATIONALS: The art film "The Language of Faces" will be screened at Augustana House, 3483 Peel Street, November 29, 8:30 pm.

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COME TO THE INTERNATIONAL FESTIVAL BALL, Saturday, November 28, 9 pm. Music by the Coachmen. Tickets selling in Union Box Office.

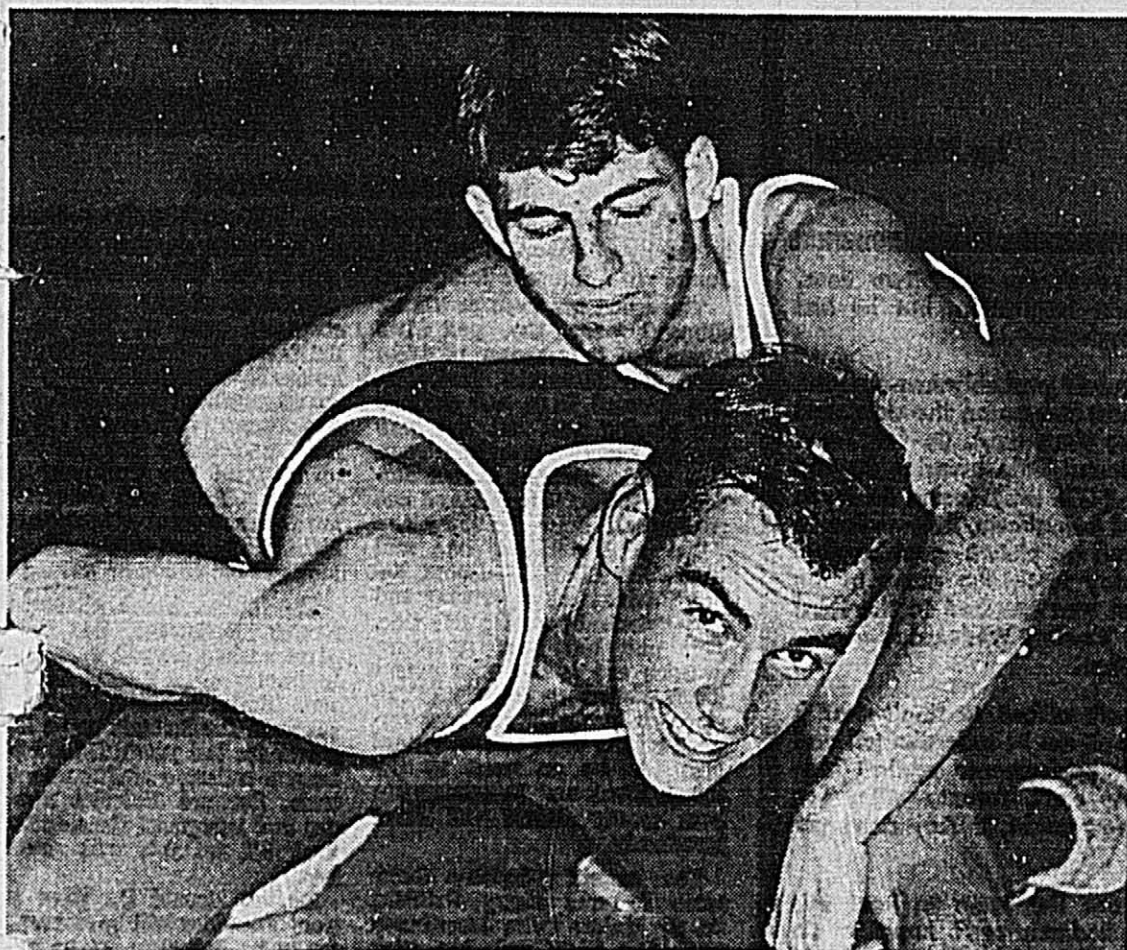
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1960 V.W. Good condition. ENGINE only 2 years old. Radio, Seat Belts. Must sell. Phone VI. 9-0334; WE. 5-5393 after 7:30.

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DRUMMER: Un student wants work; Non-Union, "LU Drums, all styles. Wide experience. Willing to work. Bill, WE. 3-0832, Room 5.



Super-stars Grant Tingley (top) and Larry Baron 'rough it up' at a recent team practice. Both fellows form the nucleus of the club, each having won several titles in past meets.

The sport of wrestling has often been confused with "Rasslin," a form of acted play which appears on television commonly called Professional Wrestling. We do not wish to discuss this TV "sport", but shall rather refer to the amateur type of wrestling which is taught in most athletic clubs and colleges.

In this form of wrestling, one wrestler does not act as a "good guy" or a "bad guy". Opponents are pitted against each other by means of weight classification. No punishing holds such as hair-pulling, gouging, punching, kicking or flying mares are permitted. Instead, the amateur wrestler must try to outwit his opponent through the use of his skill, proper conditioning, and tactics.

Practically all other sports (intercollegiate or interscholastic) are dominated by older or bigger boys and men. Many of these sports have such requirements as height, weight, or build. However, the beauty of amateur wrestling is that any man can take part, with good results. No matter how heavy or light he may be, no matter what his age or physical type, there is always a place for him on the wrestling squad.

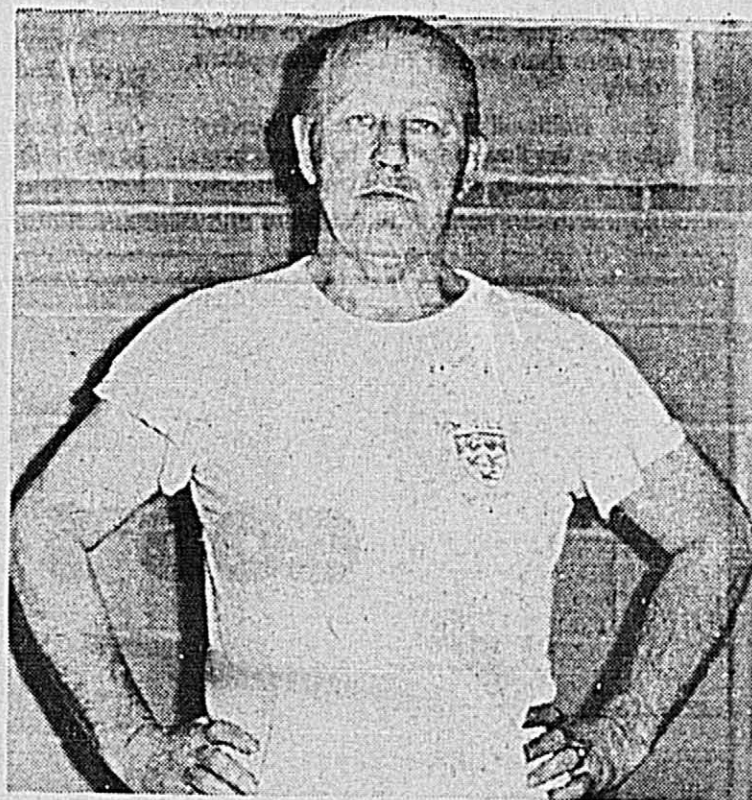
Many benefits can be derived through participation in wrestling. One is taught to think quickly and act decisively, to work out problems for himself and to apply his energies intelligently. Through training and hard work, one develops physically, learns to control his temper, and acquires the meaning of discipline.

With most positions filled, the future season promises to be quite successful for the Wrestling team. However, several positions are still up for grabs in the 115 lbs. to Heavyweight categories.

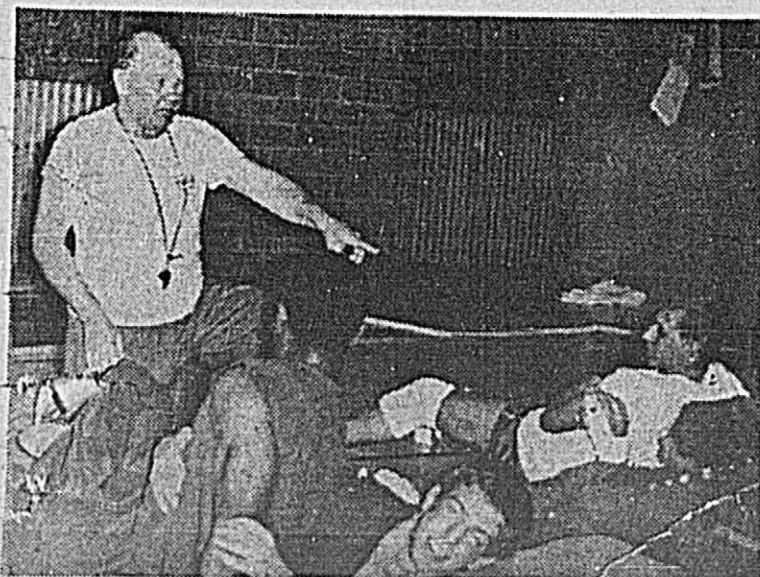
The two stars pictured above (Larry Baron and Grant Tingley) form the nucleus of the club, with a possibility of three more surprise additions to be made. Baron, wrestling in the 167 or 177 lb. category, has not been defeated in high school or college, and has twice been champ in his weight class. Tingley, a 123 lb. class fighter, won his last championship in 1962.

Of the three possible additions to the team, two have been former football players. Ray Bailie, formerly a pro-ball player and now a student at McGill, will wrestle in the Heavyweight division. Former Redman football player Dick Tucker is the second possible newcomer to the Club. Barry Thompson will prove to be a third strong addition to the team with his experience. In 1962 he won the title in the heavyweight division in the College Loop.

The team will see action in both the City Wrestling League and the OQAA (Ontario Quebec Athletic Association). The City loop sees McGill facing wrestlers from the Central YMCA and Sir George while the OQAA schedule has the team meeting clubs from Paul Smith (Saranak), Plattsburgh, Queen's, and Guelph. The highlight of the season will be on February 19 and 20th with the OQAA championships at Guelph.



Team Coach Alan Turnbull — having coached for the past eighteen years, Turnbull brings to McGill a vast amount of experience. Among the teams he has coached are the Central YMCA (where he hasn't met a single defeat), and the British Empire teams. He has also been with the Quebec Provincial team as coach for the last four years. Coach Turnbull recently attended a coaching clinic in the States, and is quite confident about his team's chances in the OQAA finals at the end of February.



Coach Turnbull goes through a practice session with "his boys". With three months of practices and City and OQAA meets ahead, the fellows should be in great shape for their title meet in Guelph, February 19-20th.

Sons of James, Unite!

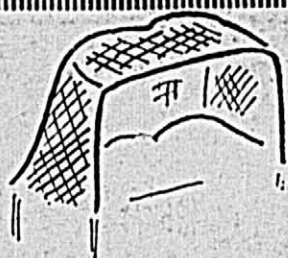
FOR MEN ONLY

Although not a major sport at McGill, the Wrestling Club has attracted an experienced coach and five able wrestlers who rate as the team most likely to upset the OQAA defending champions next February.

Feature by

A. DAVID McFARLANE
Sports Editor

E. STEPHEN HALTRECHT
Sportsfeatures Editor



On Net

by JIM SMITH

Talented athletes are a prized commodity on any team, the guys that coaches have delightful dreams about. In their more rational waking moments however, most coaches would choose ambition over ability — that's the stuff a winner is made on.

In four pre-season exhibitions, the Redmen showed some spunk, but not enough to win in the OQAA. Fifteen players must give 110% effort for this to be a successful season — so far not all have done it.

Maginot Line?

Three players have been functioning under par to date, Kerr, Halliwell and Kostandoff, the team's "first" forward line. Make no mistake about it, this is far and away the most talented of the three lines — and the least effective.

Dave Kerr is not an aggressive player, he probably never will be — it isn't his style. He has had some trouble getting into shape due to an early season injury, and he's experiencing one of those post-hitting slumps; he can't buy a goal. But aside from the occasional good move, he hasn't really earned one. As center of the "first" line (and team captain to boot), Dave should have more than one of the 38 team points to date.

Bert Halliwell has been the hardest worker on the line so far but he hasn't been hitting or skating with anything approach-

ing the abandon of the other two lines. Perhaps he lacks inspiration, but he has hardly been inspirational.

Jerry Kostandoff probably has the best shot and the most finesse on the club, and more experience than most. So far, however, he has found little occasion to use his substantial (175 lbs.) frame to much advantage, and has shown little desire to skate. He scored a picture goal against N.D.G. last Friday to tie the game in the third period; he was benched in the third period against Verdun Wednesday — for lack of production.

The line can't afford to think that it has the class to sit on its collective tail and still shine; their performance against Verdun proved they can't. Toronto will prove it again tomorrow night, if they don't get moving.

The Blues are the team to beat this year and the Redmen can't hope to do anything to alter that without three spirited forward lines.

Iceing

Johnny Taylor, the Most Valuable Player on the Redmen last year, has signed with the Verdun Pirates of the Quebec Provincial Senior Hockey League. Taylor was to be with the Redmen this year, but exams interfered.

Hockey Indians open against NDG Monarchs

by LAWRENCE HAIMOVITCH

This year's Indian Hockey team will unofficially welcome in the new season in an exhibition encounter against the NDG Junior 'B' Monarchs tonight at 8 pm in the Winter Stadium.

The squad has been practicing diligently for the past two weeks and they appear ready to meet the Monarchs challenge. The forward lines and defence are playing well but the goaltending situation remains a question mark. Tonight eleven forwards, five defencemen and two goalies will dress for the tilt.

The first forward line will have John Klinck at center, Roger Thivierge at right wing and Jim Valerianos on the left side. This unit has been flying in practice and is the most potent Coach Bellemare can field. Thivierge is probably the best forward on the team and he should prove to be an asset to the squad. Klinck and Valerianos are both speedy skaters and check ferociously.

The second attacking threesome features Harry Griffiths Jr. at center, Colin MacKinnon on right wing and big Rick Walker on the left flank.

The third forward line is comprised of Charlie Schipper at center with Mike Corber and Dennis Tanaka on the wings. Schipper did not play for a team last season and consequently has been having a rough time in scrimmages. However he should improve with time and be set for the opener against U of M December 9. In the meanwhile this line is showing gradual improvement.

Defence shapes up as the strongest part of the squad. Bellemare is fortunate in that he has five rough blueliners who do an excellent job, both offensively and defensively. Roger Helal and Gilles Schipper team up to form the first pair and Courtney Pratt and John Ono are the second set of rearguards. Helal is the best of the defencemen but the others do a fine job.

The Indian bench shapes up strong; Bellemare has players whom he will undoubtedly employ often during the season. Mark Feldman, a player cut from the Redmen and a high scorer for last year's Indians has been a welcome addition to the team. Forward Malcolm Strathdee and rearguard Graeme Tennant fill out this well stocked bench.

Goalies Ronald Da Silva and Tony Tremblay will be alternated freely by Bellemare as he searches to find the best man. Their talents are as yet questionable but the coach is confident one of them will fill the gap in the pipes efficiently.

Hopes are high for this evening's match and the squad is itching to go. Whether they are ready or not will be seen at the Winter Stadium as they will knock heads against a squad that has been skating for six weeks and is rumored to be big and tough.

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by

STEVE SMITH

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